



VOL. V.—NO. 15.

NEW YORK, THURSDAY, OCTOBER 12, 1882.

WHOLE NO. 141.

### The Mason & Hamlin Pianos.

DR. WILLIAM MASON says that he is on the whole satisfied with the Mason & Hamlin pianos, as they are now completed and offered to the public; that they are certainly remarkable instruments. He has repeatedly visited the factory of the company during the last year, and not only there but in private homes has very thoroughly tested the experimental pianos which have from time to time been completed, and has given the company the benefit of his criticisms. Thus he may be said to have "read the proofs" of these pianos as they have gone through the works. Certainly one more competent to do this could not be found. Recently he spent a week in Boston, trying very thoroughly the pianos as they began to come from the factory, and were offered to the public. Those who know how conservative and cautious he is in expressing an opinion in such a matter will give great weight to his judgment as above quoted.

If, then, the Mason & Hamlin Company has succeeded in attaining such present excellence in its pianos, and they shall prove to have that durability which it seems reasonable to expect from the principles carried out in their mode of construction, it is probable that Mason & Hamlin will have as brilliant a career as piano-makers as that which they have achieved as organ-makers.

The most prominent difference between these pianos and others is that they entirely discard the heavy wooden frame which has heretofore been employed in connection with the iron frame, and to which the strings have been fastened by wrest-pins set in the wood. Mason & Hamlin depend entirely upon metal both for the frame itself and the fastening of the strings.

This appears to be the completion and culmination of improvement in the structure of the pianoforte which has been slowly progressing for a long time. For many years the frame upon which the strings are held was made entirely of wood. As this was found to hold them insecurely, the wood was made heavier and heavier. There seems to have been great reluctance to add iron, under the apprehension that it would injure the tone. But, little by little, iron was added to strengthen the frame, and with evident advantage. More iron was added from time to time, until the best modern pianos have full iron frames. But they have still retained wood enough in which to set the wrest-pins, holding the strings. The system adopted by Mason & Hamlin goes one step farther, and wholly discards wood, making the frame for holding the strings entirely of metal. By this method the ill effects of the constantly changing conditions of wood are wholly avoided, and it is claimed that not only is the instrument kept in tune much more perfectly than can be possible when the strings are held by pins set in wood, but also that the quality of tone of the instrument is improved from the more perfect and regular vibration of the strings thus secured.

The following are illustrations of the Mason & Hamlin method of stringing.

Figure No. 1 shows a side view of the clamp by which the string is fastened to the iron frame and its tension regulated. Fig. No. 2 gives a front view, showing three of these clamps and the mode in which the strings are attached. A is the tuning screw; B, the tuning clamp; C, the unison pin; D, the bridge; E, bridge; F F, strings; G, flange cast on plate.

G in either cut is a flange cast in and a part of the iron plate itself. B B B are clamps or lugs holding the strings, which simply pass around the revolving unison pins C C C. By turning the screw A to the right, the lug B is drawn up and the strings are tightened; two at one movement. The exact equality of the two parts of the string (practically two strings) is regulated by slight turning of the unison pin C, in either direction, as required. It will be seen that the strings are thus rigidly held at the exact point of tension required. There is nothing which can give in the least. This seems to be a perfect mode of holding the strings.

Another improvement in these pianos which is considered of much practical importance is in the action, of which Fig. 3 is an illustration. The cloth bushing formerly placed around

the pin on which the hammer turns, to secure silence, is discarded, the same result being obtained by the introduction of a spring (E) and the shape of the pin (i). This bushing increased friction, was never a secure fulcrum for the hammer, and soon wore away, causing imperfect action of the hammer, resulting in serious deterioration in quality and quantity of tone. Here has been a source of rapid deterioration in best

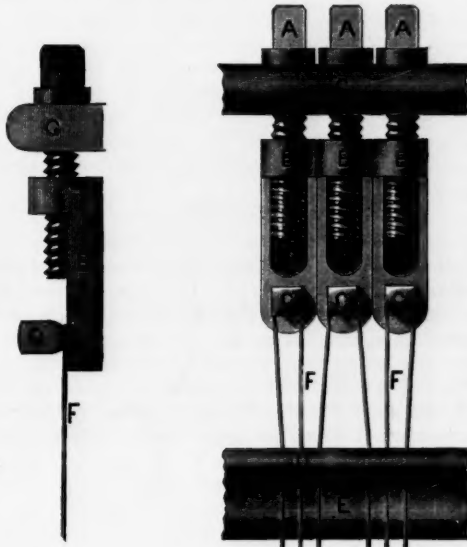


Fig. No. 1.

Fig. No. 2.

pianos. By running the pins on wood bearings, greater solidity and facility are secured, while the spring, by its action compensates for any wear.

Another important advantage of this joint is that the spring,

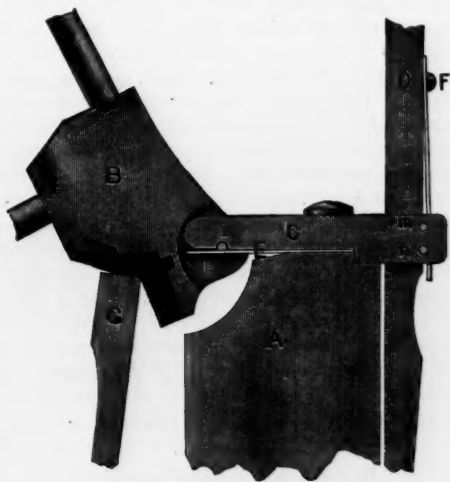


Fig. No. 3.

A, Hammer rail—B, Hammer butt—C, Plange (hammer)—D, Damper lever—E, Hammer spring—F, Damper spring—G, Jack fly—H, Eccentric pin in hammer joint—M, Damper joint.

acting upon the eccentric pin, serves to return the hammer most rapidly to its place after a blow, so dispensing with several pieces usually employed to secure that result less perfectly. The same principle applied to the damper also secures the perfect action of that member.

This action is certainly very simple, dispensing with several parts heretofore deemed necessary, while it is claimed to be very perfect in its present working, and less liable to wear than others.

Other improvements, of less importance, are used in these pianos.

### Organ Notes.

[Correspondence from organists for this department will be acceptable; brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands].

...Organ recitals have been recently given on the large instrument by Cavallé-Coll in the Boulogne Exhibition by Chapuis, Eugene Gigout and Alexander Guilmant.

...August Wiegand, of Liege, a distinguished pupil of M. Mailly, and medallist of the Brussels Conservatoire, was recently in London, and gave an organ recital at the Crystal Palace at the invitation of Mr. Eyre, the regular organist. M. Wiegand is reported to have performed with conspicuous ability a varied programme, including among other works Bach's "Tocatta and Fugue," in D minor, part of Mendelssohn's "Sixth Organ Sonata," and a fine "March" from his own pen, which will be shortly published. Mr. Wiegand presided at Cavallé-Coll's grand organ at the Amsterdam Exhibition, and his playing is appreciated throughout Holland and Belgium as well as in Paris.

...E. H. Turpin, in a recent issue of the *Musical Standard*, has the following remarks under the heading of "What is Organ Music?" "Without presuming to pronounce *ex cathedra*, I will venture to offer one or two observations as to what may be fairly and properly played on the organ beyond its own special class of music, in answer to the remarks of a recent correspondent. The question of adaptation in art generally is one of great width, and one which arises in every form of thought expression. The reader presents, and not without advantage, the choicest eloquence of the dramatic poet first intended only for the stage; the engraver gives in black and white acceptable impressions of the picture originally glowing with vivid colors; and the musician is similarly called upon to reproduce by a different tone color medium, musical ideas originally destined for some given tone enunciation. The *raison d'être* of all these translations rests upon the affinity and relationship of the various shades of thought. 'One touch of nature makes the whole world kin,' is an observation perhaps nowhere more profoundly true than when read in connection with the impulses of art. Then the domain of art resembles human life, of which it is the exponent, inasmuch as every human being is liable to the experience of the feelings, passions and various temperaments which affect every other mortal; so art is in its multifarious applications the expression of the same thought idioms by many distinct mediums. The whole question of the spirit of adaptation is in no sense one of restriction, but simply a matter of suitability. Perhaps suitability is hardly the word whereby to express the genius of adaptability, for in the subtle process of thought transference it is more a matter of dealing with the essence of thought, as it were, than the translation of tangible material. Thus, the organist may safely transplant some solemn thought or other from the orchestral score of a symphony to the keyboard of the organ, and though the tone medium is changed, the conveying power of the notation still retains the serious character of the thought as originally presented. It is in this subtle power of change of medium without change of thought essence, we find the justification of adaptation. At the same time, the act of thought transference should of course be made with every possible consideration as to the relative sympathy between the original and the new tone medium. Again, questions of time and place demand the careful consideration of those who adapt, because mental association plays a not inconsiderable part in art. To take an instance, an organist instead of selecting a solemnly tinged thought from the score of a symphony which is the crystallization of the purest details of the purest of the arts, may select a similar passage from an opera. In this case there is the direct danger of the diversion of the listener's thoughts to the surroundings of the stage, and by this collateral power of association, distinct harm may be done, even though the character of the thought in its original position might be harmlessly reflective. There is similarly the danger of association in the preacher's quotation from the dramatic poet, and this is said without any affectation of the prudery of propriety. I hope to resume this subject."



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READERS OF THE COURIER are notified that William E. Nickerson is no longer connected with this paper.

ANOTHER season of new comic operas has been inaugurated, and the yearly cry, now that the ball has been set in motion, will no doubt be: "Still they come!" One danger that is run by the popular demand for such works is seen in the tendency exhibited by composers to manufacture them. They appear and pass out of sight, and only the best specimens of the class survive. In these operas the music is often so hastily put together that it is not only weak in itself but abounds in direct plagiarisms. Upon this rock comic operas may yet split. Altogether, the comic opera is one form of amusement that appeals to a large public—a public that loves music, but that only appreciates or enjoys its lighter phase. To accomplish the best results, the music of comic operas should be as good as possible, without entering the region occupied by larger and more scientific productions. No weak and watery stuff should be performed.

IT is always a pleasure to have to record the "knighting" of a musician by the Queen, not so much because of the value of the honor thus conferred, but because of the needed recognition of merit. Music may be a pastime to the majority of those who go to concerts and operas, but it is certainly no mere pastime to musicians themselves, both during the period of acquiring the necessary mechanical facility to enable them to perform as well as the performance itself. Music, equally as a business and as a profession, requires hard work all the life, and there is no body of persons—as a body—so poorly paid for their time and talent as musicians. Superior talent should always receive special recognition, even if it only takes the form of an empty title. This title necessarily blazons its possessor's unusual gifts, and for this alone, aside from financial reasons, it has a value that appeals even to those who do not care to have "handles" to their names.

IT is astonishing how Handel's music retains its grasp upon this generation, notwithstanding that it is antiquated in style and that the progress toward new forms and ideas has been so vast. There must be something vital in it, otherwise it could not have withstood the attacks of time. A French critic once wrote of one of Handel's works: "It is healthy music, written by a robust and vigorous man." Although this praise is narrow in the extreme as well as "Frenchy," it says much for the great composer; for there is very little "healthy" music written nowadays, even by robust and vigorous men. Handel's genius lay in his great grasp of large general ideas; for him details were of secondary importance. His chief fault in modern eyes lies in his monotony. Most of his oratorios are made after the same pattern—a defect that at present is condemned. Nevertheless, his is "healthy music, made by a robust and vigorous man!"

MUCH has been written of the benefit of too excessive practice by those wishing to gain a mastership of solo instruments. Sides have been taken on this point, some holding that only by an unusual number of hours spent daily at an instrument can a superior executant be produced, while others as strenuously assert that only moderate practice is necessary, with talent, to enable one to become a great virtuoso. True it is that only by great labor is great excellence obtained, but there is a limit to practising as well as to other things, and this limit overpassed works injury rather than good. A certain amount of practice is necessary in order to gain the required mechanical execution, but expression is often sacrificed to its demands. There is no great virtuoso but what possesses exceptional gifts, and these gifts have enabled him to overcome mechanical difficulties in a comparatively short space of time. Hence his emotional nature is not crushed out by too long drudgery at his chosen instrument.

THERE is to be an exposition held at Amsterdam some time next year, wherein a special section is to be reserved for musical instruments. An English trade journal remarks that it is, however, very unlikely that any great English firm will take the trouble to send any specimens of their manufactures there. The question remains whether by American manufacturers incurring the cost of placing their instruments on exhibition our export trade can be increased. If so, the opportunity should not by us be allowed to pass unseized, whatever our slower neighbors may or may not decide to do. It is a matter of increase of foreign trade in the future. Of course, if our manufacturers decide to go into the affair we should advise them to do so with the express understanding that they do not enter their goods on the "award system," but wholly for the sake of exhibiting the superior workmanship of their productions. Of course, the cost and probable return has to be carefully considered.

IT seems as if it ought to be time for prejudice to be banished from the breasts of musicians. The demonstrations that have always been made up to a recent date against Wagner's music in Paris have called forth much denunciation from all fair-minded and well-balanced followers of the Divine Art. There is such a thing as fair play, and there is truth in the remark of a certain musician who said that "The French may hiss Wagner like geese, but he can well afford to laugh at their silly, uncosmopolitan prejudices." All the abuse showered upon a great man may effect a small minority of his hearers for a short time, but in the end genius rises triumphant, and steadfastly holds its rightful place. It is not the candid and careful discussion of a giant composer's merits and demerits that calls for censure, but the total condemnation of everything he has done—be it good, bad or indifferent. Old fogysm is to be avoided if progress is to be made. This fact is self-evident.

IT is not probable that New York will be troubled this season with musical prodigies. This is no doubt a blessing, as many of those presented to the public under this head are, in reality, not prodigies, or if they have the appearance of the same, never come to any fruition in the future. A foreign writer wisely declared that he did not encourage anything like infant phenomenon public performances, and most musicians will agree with him. Children, as a rule, even if very talented, suffer by appearing before the public before they are capable of exercising self-judgment. And, moreover, when those of tender years hear themselves praised and see that they engross so much of other people's time, they are apt to not only become weakly vain, but to arrive at the conclusion that they "know it all" already, and, therefore, that there is no necessity for them to give themselves up to further study. Children of talent are well, but let them be kept back until they are ripe for public appearance.

SEVERAL recent fires in piano manufactories in England have had the effect of keeping "tariff" fire insurance companies from reconsidering a revision of the scale of fire insurance on buildings devoted to the manufacturing of musical instruments. The *London and Provincial Music Trades Review* says that the old and very heavy rate of premium will be continued by "tariff" companies. The "non-tariff" companies, however, accept lower premiums for certain risks. The argument for heavy premiums put forth by "tariff" companies is that when any fire happens in a piano or organ manufactory it is almost certain to prove a total loss. Such is generally the fact, and the most recent conflagration at Hardman, Dowling & Peck's former locality serves to bear out the assertion. As it is preferable to be heavily insured

than not to be insured at all, even comparatively heavy rates of insurance will be paid by those who have business foresight and prudence. Necessity admits of no excuse.

THE Philharmonic Society wages artistic war against the Symphony Society, like the New York Chorus Society against the older Oratorio Society. The strife is not wholly for the good of art, for the personal element in it is too apparent for disguise. Notwithstanding all this, however, the two well-known and esteemed conductors have decided upon the same course of action, viz.: to indefatigably search for foreign novelties while utterly ignoring native and resident musical talent. This is, of course, as it should be, for what good can come out of the land of their adoption? Are we not all miserable castaways here, whose talents are of so low an order as not to merit trial and condemnation, but to be silently overlooked? But it must be said in favor of Mr. Thomas that he does not produce any of his own compositions if he has any by him, and, therefore, cannot well be charged with impartiality. All this is death to creative life here, no doubt a matter of small moment.

THE American reed organ has yet a great future before it in England, according to the admission of an English trade paper, which says: "In five years the imports from France (to England) decreased nearly four hundred thousand pounds (\$2,000,000), owing almost exclusively to the deposition of the harmonium by the American reed organ." If this statement is not calculated to cause home manufacturers of reed organs to feel a thrill of joy, it is difficult to see what is. But the fact is patent enough, that our reed-organ makers are fully alive to the splendid position they have made for themselves and now occupy in the boasted British metropolis. The various agencies there manage to make a most respectable showing—a showing that increases in a good ratio every year. There is no need for us to dwell upon the superiority of the American reed organ over the old English and French harmonium. Both in case-design and quality of tone there can be no comparison drawn between them.

## Notes and Actions.

- ....H. P. Warren, York, N. Y., is dead.
- ....R. W. Blake and wife are at the Fifth Avenue Hotel.
- ....The Weber piano is sold at Dixon, Ill., by Theo. J. Miller.
- ....The Loring & Blake Organ Company, Worcester, Mass., is very busy.
- ....M. S. Brown, Pensacola, Florida, sells largely the New England organs.
- ....A. A. Vinton is said to be one of the most successful salesmen in the United States.
- ....John Winn, Athens, Ga., has accepted the agency of Hallett, Davis & Co.'s piano.
- ....C. M. Loomis, New Haven, Conn., has branch stores at Meriden and Bridgeport, Conn.
- ....J. M. Pelton has the agency of the Bridgeport, Conn., organs for New York and New Jersey.
- ....It is said that the New Jersey manufacturers generally have reduced the prices of their instruments.
- ....Dyer & Howard, St. Paul, Minn., are pushing strongly the Steinway piano and the Mason & Hamlin organ.
- ....Max Elser, Fort Worth, Tex., was in town last week selecting a large stock of instruments for the fall trade.
- ....Rev. D. Banks McKenzie, Salt Lake City, Utah, has opened an agency in that city for the sale of pianos and organs.
- ....J. P. Hale was in town for several days last week. Gotham has not been favored with a visit from him before for over a month.
- ....Mathias Gray, San Francisco, sells Kranich & Bach's and Carl Roenisch's pianos. The latter firm is located at Dresden, Saxony.
- ....Manager R. W. Blake and E. S. McEwen, of the Sterling Organ Company, are inseparable companions when the former is in this city.
- ....It is rumored that a prominent organ manufacturer is looking for a location in the vicinity of New York on which to build a large factory.
- ....Wm. Morgan, of Morgan & Sons, Jersey City, left England, per steamer Alaska, September 30, and arrived safely in this city on Sunday last.
- ....Edward Behr, of Behr Brothers & Co., returned on Thursday of last week from a four weeks' Western trip, in which he was very successful. He established several new agencies and secured a considerable amount of orders. On Friday he left for a short canvass in the Eastern cities.
- ....Wm. Steinway, of Steinway & Sons, arrived on Sunday, per steamer Alaska, from Europe, where he had been for several months. During his tour through Germany he availed himself of the use of the famous waters at Karlsbad and Wiesbaden, which



he says benefited him greatly. He appears to be in excellent health.

....A new organ has been erected in the Catholic Church at Dalton, Mass.

....S. A. Ellis, music dealer, Lawrence, Mass., has given a chattel mortgage for \$250.

....The N. E. Conservatory of Music, Boston, Mass., has given a chattel mortgage for \$7,964.

....Deck & Whiting, Buenos Ayres, S. A., have exported a large number of the Wilson patent piano stools.

....Mrs. A. L. Barbey, Grenville, Ill., besides her musical instrument trade does a large undertaking business.

....McSpadden & Ritchie, music dealers, Toronto, Can., have dissolved partnership. William McSpadden continues.

....Sherman, Hyde & Co., San Francisco, sent an order by telegraph last Saturday to the Sterling Organ Company for one hundred and eighty organs.

....William Blasius, Philadelphia, arrived in town on Saturday, and left for home the same day. He said he would visit New York again some day this week.

....Thomas Metz, Weber's genial salesman, has been for many years one of the firm's most faithful employees, and he believes that no piano equals the Weber.

....Among the visitors to Sohmer & Co.'s warerooms during the last few days were E. C. Ricksicker, Bethlehem, Pa., and C. Worch, Washington, D. C. Both placed large orders.

....When THE COURIER went to press there was nothing new to be recorded regarding the Steinway strike. Mr. Steinway approves of the action of his representatives during his absence in reference to the matter.

....Stulz & Bauer, the new firm which recently began to manufacture pianos at 163 Bleecker street, have already produced several instruments, which were taken off their hands as soon as finished; and, it is said, that they turned out to be excellent. This is a good beginning for a young firm, and it omens well for its future prosperity.

....W. S. Brown, of Pensacola, Fla., about six years ago succeeded to the business of the firm of Brown Brothers at that place. Good management has brought the business up to a trade of about \$40,000 a year, and which includes sewing machines, pianos and organs. Mr. Brown runs ten wagons continually and his business is constantly increasing.

....Strauch Brothers, the well-known pianoforte action manufacturers, are constantly increasing their facilities so as to keep pace with their steadily growing business. The large number of orders which this house has lately received is the result of the excellent work it produces, and because of its punctuality in filling orders precisely as is required.

....Hardman, Dowling & Peck expect to have some elegant instruments ready by November 1. This firm deserves credit for the enterprise which it has manifested since the burning of its other factory. It will now be able to meet the wants of its patrons for the holiday trade. There are several parties holding back orders, in the hope of getting a supply of this firm's pianos.

....Mr. Hattersly, of Hattersly Brothers, Trenton, N. J., accompanied by a prominent member of the New Jersey Legislature, visited on Saturday the factory of Behr Brothers & Co. The object of their call was to select a piano for Mr. Hattersly's client, as he was very much pleased with some instruments of this firm's manufacture which he saw in the Pine Tree State.

....A hydraulic engine has been fitted up in the Congregational Church, on the Hill, to blow the organ, the first of the kind in use in the colony. It was fitted up by Sydney Smith, organ builder of this town, and works very satisfactorily. By its use the organ-blower is dispensed with, and the bellows is entirely under the control of the organist, who moves a small lever close at hand. Other churches are contemplating having hydraulic engines.—*Port Elizabeth Advertiser.*

....Dahlgren & Steger, the Chicago agents for Sohmer & Co., exhibited samples of the firm's instruments at the Exposition recently held at that place. In reference to these goods a Chicago paper has the following: "In the three styles of upright, grand and square, each is adapted to its separate place, but all have the same good qualities of touch, tone and admirable workmanship. There are no weak points in a Sohmer pianoforte. Their range is stupendous and in the hands of a true artist they are capable of interpreting the most delicate sensibilities of the heart or of reciting in thunder tones the achievements of battle or the grand war of the elements. For singing qualities and for accompanying, sustaining and adding to the effect of the human voice they are unsurpassed. The enterprising firm who manufactures them are satisfied with nothing but the highest degree of perfection of which the materials are capable. Among the long list of professional artists who, after repeated and thorough trials of the Sohmer pianos, have given them their unqualified indorsement are such names as Emma Abbott, Emily Spader, Henrietta Markstein, M. Strakosch, William Mason, Max Maretzek, Anton Davis, Ad. Neuendorff, Theodore Thomas, Geo. W. Morgan, N. C. Timm, and an army of illustrious names in addition. They received the first medal of merit and diploma of honor at our Centennial Exposition, and wherever they have been exhibited have received the first premium 'for the best pianofortes.' But, after all, the truest and most lasting test is in the affections of the people and in the large numbers that adorn the homes of our Western people. Dahlgren & Steger are entitled to the thanks of

all true lovers of music for introducing these matchless instruments to the West."

....Fred. Burdett, late of the Burdett Organ Company, has accepted the position of chief tuner for the Fort Wayne Organ Company.

....Jessie French, of Nashville, Tenn., has taken the agency of the Packard orchestral organ, manufactured by the Fort Wayne Organ Company.

....The Estey Organ Company at Brattleboro is turning out one organ every eight minutes during the twenty-four hours. The firm has recently added new machinery, and it employs more workmen than ever before.

....A fluteless flutist is spoken of in Havre, as performing wonderful things. He makes a flute out of his left hand, which he holds to his mouth, using the right in lieu of stops. The notes he produces are said not to be distinguishable from those of the real instrument. His name is Fereyra.

....Behr Brothers & Co. have their new factory already in working order, and they are making extensive improvements in the old one. In every department of the latter, the progress is visible. Every week something is done to make the factory more comfortable for the employees and to increase its facilities. This young firm is showing considerable enterprise and is meeting with great success, and it will probably ere long stand in the front rank of piano manufacturers.

....The Chase Piano Company, Richmond, Ind., has just issued a handsomely printed catalogue containing illustrations and prices of its productions, as well as hints on the care of pianos. All the most approved styles of instruments are made by this firm, square, grand, parlor grand, and cabinet grand, and the designs and embellishments as shown in the catalogue evince remarkably good taste and judgment. The company was established in 1875, and possesses almost unlimited facilities for the production of good instruments.

....Among the visiting members of the trade to the city during the week were Mr. Hattersly, of Hattersly Brothers, Trenton, N. J.; Mark Elser, Fort Worth, Texas; J. M. Slawson, Waverly, N. Y.; J. R. Bacon, Wilkesbarre, Penn.; Wm. Blasius, Philadelphia, Pa.; E. C. Ricksicker, Bethlehem, Pa.; C. Worth, Washington, D. C.; G. A. Barlow, Trenton, N. J.; A. Bristol, Fulton, N. Y.; Lee MacBride, Zanesville, Ohio; G. D. Herring, Bedford, Pa.; N. Wieland, Pittsburgh; J. Lincoln, Millersburg, Pa.; E. G. Whittaker, Saugerties, N. Y.; W. B. Meade, Wichita, Kan.; C. B. Holmes, Cedar Falls, Iowa; J. A. McKay, Morrison, Ill.; Chas. M. Stieff, Baltimore, Md.

....The Loring & Blake Organ Company has just introduced a new style of palace organ. It is richly embellished, and is said to be especially adapted to the fall and holiday trade. The following is a description: It is seven feet two inches in height, and its case is of solid black walnut, with extra high finish. Its cornices and pedal arch ornaments are of burl walnut in high relief, sawed through. The case is extra heavy, massive and elegant in appearance, and is furnished both with and without a central statuette. The organ will be furnished with nine stops and four sets of reeds (122 notes) at the same price as style 60, case 110, of the firm's catalogue; but it will, upon application, be furnished with any action specified in catalogue excepting 80 and 81 in this case at proportionate prices.

### Music in Chicago.

[FROM OUR REGULAR CORRESPONDENT.]

CHICAGO, October 7, 1888.

THE dates of the two orchestral concerts, to be given at Central Music Hall by Dr. Leopold Damrosch, are fixed for November 24 and 25. Madame Nilsson will appear here under management of Mr. Abbey, on December 5, if the announcement is adhered to. Frederic Boscovitz announces a series of three piano recitals at Lyon & Healy's warerooms during the season. The first one will take place about the end of this month.

Wm. C. E. Seeboeck has completed the arrangements for three piano recitals, the first of which will occur October 26 at Fairbank's Hall. He will be assisted by Mr. Winkler, a violoncellist lately from Vienna. As a pianist, Mr. Seeboeck's superior cannot be found in this city, and the recitals will be looked forward to with unusual interest. Among other things, will be repeated Mr. Seeboeck's new work for piano and strings, which made such a fine impression last season.

H. Clarence Eddy gave the first of his new series of five organ recitals this noon with a fine programme. May Phoenix, one of the best of our contraltos, sang superbly the numbers allotted to her. The recital was attended by a large and appreciative audience.

Jerome Hopkins is in the city and intends giving a couple of his "Piano Lecture Concerts" at the First M. E. Church. He will be assisted by Miss Clothilde Jaeschke in numbers for two performers.

The Saturday evening dime entertainments, which were very successful last season under the management of George H. Glazier, will begin again October 15, at Hershey Music Hall.

The Apollo Club, under the direction of Wm. L. Tomlins, announces for its first concert Gade's "Crusaders" and Mendelssohn's "Hymns of Praise" (Lobgesang). Henrietta Beebe has been engaged for the soprano solos. The date is fixed for November 2.

The Mozart Society has engaged Hattie Louise Simms and

Antonia Henne for concerts this season. The first concert occurs on the 26th inst. FREDERIC GRANT GLEASON.

### Sook and Buskin.

...."The Romany Rye" is still drawing crowded houses at Booth's Theatre.

...."The Blackbird" reaches its fiftieth performance to-night at the Comique.

....The "Passing Regiment" is the rage this week at Haverly's Brooklyn Theatre.

...."The Jolly Bachelors" is doing a large business through the Southern States.

...."Around the World in Eighty Days" will keep the boards till October 21 at Niblo's.

....Rehearsals for the chorus of "Rip Van Winkle" have commenced at the Standard Theatre.

....The success of "The Parvenu" is such that rehearsals of other novelties are suspended in Wallack's Theatre.

...."Young Mrs. Winthrop," the new play written by Bronson Howard for the Madison Square Theatre, was presented at that house on Monday evening.

....John T. Raymond had a good week at the Park with "Fresh," and will continue it until Monday next, when he will produce "Colonel Sellers," a play not wholly unknown to this public.

....Godfrey's charming comedy, "The Parvenu," will hold Mr. Wallack's stage until further announcement. The audiences have been large and fashionable since the play was first presented.

....Mrs. Langtry will leave England on the 14th inst. on the Arizona, and on the same day Mme. Nilsson will sail on the Gallia. The company which is to support Mrs. Langtry will start to-day by the Egypt.

...."The Lights o' London" is the attraction this week at the Windsor Theatre, and it is being presented with all the magnificent scenery and mechanical appliances previously used during its presentation in this city.

....The first provincial performance of the "Romany Rye" will take place at Haverly's Theatre, Chicago, on November 27. The work on the second set of scenery and mechanical effects for the play will be commenced next week.

...."The Squire" was produced for the first time in this country, on Tuesday evening, at Daly's Theatre. The preparations for its production were made immediately under Mr. Daly's supervision, and were elaborate. It is a three-act play.

....Gus Williams' tour in the West as *Mishler* in "One of the Finest" has been something extraordinary. His performances in every city where he has appeared since his New York engagement have drawn crowded houses, and in St. Louis he is said to have played to \$19,000 in twelve days.

....Kiralys' "Around the World in Eighty Days" is proving remarkably successful at Niblo's Garden, where it will remain until further notice. Although the piece is well known it is presented as such a handsome spectacle at Niblo's that the house has been filled nightly during the past week.

....J. T. Raymond has been drawing crowded houses to Abbey's Park Theatre with "Fresh, the American," which will be kept on the boards of this theatre for the next two weeks. Mr. Raymond will play *Colonel Sellers* the last week of his engagement at the Park, which commences on the 23d inst.

....William Harrigan left for Europe last week for the purpose of arranging for a single production of Edward Harrigan's new local play "Mordecai Lyons," in one of the English theatres previous to the production in this country, in order to cover the copyright abroad. The piece will succeed the "Blackbird" at the Theatre Comique.

....The eminent tragedian Lawrence Barrett is this week at the Grand Opera House, the repertoire being "Yorick's Love" on Monday and Tuesday evenings and Saturday matinee, "Hamlet" Wednesday evening, "Richelieu" Thursday evening, "Merchant of Venice" and "David Garrick" Friday evening, and "Richard III." Saturday evening.

....W. J. Florence intends to revive "Dombey & Son" during his approaching engagement at the Park Theatre, and play the part of *Captain Cuttle*, a rôle in which he has been very successful. The piece will be put in rehearsal shortly, and care will be exercised to give such a representation as will call to the minds of old theatre-goers the play in which so many metropolitan favorites attracted the attention of the town in bygone days.

....John A. Stevens, proprietor and manager of the Windsor Theatre, who returned from Europe last week, will begin his regular season in this country at Norfolk, Va., on October 16. Thence he will proceed South as far as New Orleans, and will visit the West before he returns to New York. Among the pieces which will comprise his repertoire are "Unknown" and "The Passion Slave." The latter he has changed from a comedy drama to a melo-drama.

....Joseph Jefferson's engagement at the Union Square has been one continued success from the first night of his appearance as *Bob Acres*. He has had ready "The Poor Gentleman" and "The Heir at Law," but the advance booking for the "Rivals" has continued to be so large that rehearsals of the first-named plays have been suspended, and they will



not be presented, in all probability, until Mr. Jefferson's spring engagement in New York.

...Hermann, the magician, and Rose Eytinge, appeared at the Academy of Music, Fort Wayne, Ind., on the 4th and 5th, respectively, to fair-sized audiences both performances. Rose Eytinge played *The Princess of Paris*.

...Lawrence Barrett appeared at the Worcester (Mass.) theatre as *Hamlet*, October 2, followed by C. L. Davis in the title-role of *Alvin Kralin*, October 3; Ada Dyas in "London Assurance," October 5; Boston Ideals in "Patience," October 6, and Carrie Swain, October 7. All did good business in the Ideal Company, Mrs. H. F. Knowles sang the *Lady Jane* in Mathilde Phillips' place; the latter did not appear owing to her recent bereavement. Mary Beebe was as warmly received as ever, besides being remembered with handsome floral tributes.

...The J. A. Stevens' Association, a recently organized society, composed chiefly of the Windsor Theatre attachés in front of the house, on Friday night last, gave a reception in Pythagoras Hall to J. A. Stevens, of the Windsor Theatre, who returned from England on Wednesday by the steamship Scythia. Shortly before midnight Mr. Stevens entered the hall, together with Mr. Walker, the president of the association. The orchestra of the Windsor Theatre played "Hail to the Chief," and Mr. Stevens being called upon for a speech, spoke of his success in London and of his delight at being back in New York and among his old friends. The party, numbering about thirty persons, then sat down to a substantial supper. After the feasting there were many selections from the orchestra and with speeches and songs the members of the J. A. Stevens' Association seemed thoroughly to enjoy themselves.

### The Artistic World.

#### HOME.

—Mme. Nilsson will arrive here about the 24th inst. Her concerts are eagerly awaited.

—Rafael Joseffy will be the star at a number of concerts during the coming season.

—Carl Zerrahn will be the conductor of the concerts given by the Boston Philharmonic Society.

—Mary How is reported to have a fine contralto voice, and to use it like an artiste. She is a native of Boston.

—Minnie Hauk will appear in Philadelphia on November 20. She will sing in a concert included in the star course.

—Mrs. Osgood pleased very much the music lovers of Worcester, Mass., by her refined and expressive style of singing.

—Louise D. Reynolds, a new prima donna soprano, appeared last Monday in a concert given by herself at Chickering Hall.

—Maria Dérivis will make her appearance at the Fifth Avenue Theatre on Monday next, the 16th. She will sing in "Les Contes d'Hoffmann."

—The Hermann Brothers have returned to New York, after having given concerts throughout many countries. They will appear here in November.

—Mme. Théo has had an excellent success in the staid City of Brotherly Love. She has drawn large audiences to the Chestnut Street Opera House.

—Adolph M. Foerster has been chosen conductor of the new musical society recently established in Pittsburg, Pa. He is an excellent musician and composer.

—Madeleine Lucette (Mrs. J. H. Ryley) will appear in the "Sorcerer," as *Constance*, on Monday next at the Bijou Opera House. She has a capital voice and style.

—Henry Peakes has made a success in Chicago as *Gaspard* in Auber's "Fra Diavolo." He is one of the most valuable members of the Hess Acme Opera Company.

—Levy, the cornet player, has been performing in Cincinnati at the Industrial Exposition. He has proved a great attraction, drawing many visitors from the country.

—Herr Remenyi will soon leave New York for the more southern climes of Mexico and Cuba. He is almost certain to be successful, as his style of playing takes with the multitude.

—Mme. Théo is to appear in "Timbale d'Argent" during her engagement at the Bijou Theatre. It is scarcely the opera for her to make a success in, owing to her lack of offensive vulgarity.

—Signor Brignoli seems to retain his vigor as a singer for a phenomenal period. Wherever he appears he pleases the public and critics alike. He possesses a style that is truly cultivated.

—Herr Neupert appears to-night in his first concert in Chickering Hall. He will have hard work to hold his own against all the great pianists that have already been heard in New York.

—Our popular soprano, Henrietta Beebe, will appear in Boston during the coming season. She is almost certain of success if she confines herself to the selections that are suited to her style.

—An English tenor, by name Travener, now a member of Strakosch's English Opera Company, made his début last week in "The Bohemian Girl." His personation of *Thaddeus* was very satisfactory. His voice is of nice quality, although of limited power. He has been a member of Carl Rosa's Opera Company.

#### ABROAD.

—Gounod is shortly expected in Paris.

—Mme. Sembrich has been singing as *Mignon* and *Ophelia* in Madrid.

—Mme. Enriquez seems to be somewhat of a favorite vocalist with Londoners. She always meets with success whenever she sings.

—Teresina Tua will not visit this country the coming season. She has been in Berlin and is now in Vienna, where she is to play at the Imperial Theatre.

—The municipal council of Givet intend erecting a statue to Méhul, who was a native of that town. M. Croisset is the sculptor selected for the work.

—Mlle. Maurel has been specially engaged to create at Brussels the rôle of *Arlette*, in Délibes' new opera, "Jean de Nivelle," which will be produced the coming winter.

—Maurice Cohen, artist Roumain, who is advantageously known in the Parisian musical world by his excellent compositions, is really inspector of the Conservatory of Bucharest.

—Signor Schira, of London, while in Milan, wrote some new songs by order of Ricordi, the publisher. They are said to fully sustain this popular and well-known composer's reputation.

—Devilliers, the tenor robusto; Manoury, the baritone, and Marie Vachot, chanteuse légère, form part of the troupe that is to perform at the Théâtre des Arts, Rouen, during the season of 1882-3.

—Massenet was recently in Brussels. While there he finished an act of "Manon Lescaut," which he played over to the tenor Jourdain and the baritone Devriès, both of whom were charmed with it.

—Marie Rôze has been singing the part of *Leonora* in Beethoven's "Fidelio" in Liverpool, but from accounts received she is said to have been overweighted in the part. This can readily be imagined.

—M. Villaret, the eminent tenor, has made a splendid success at the Paris Opéra in Halevy's opera, "The Jewess." He is said to be capable of carrying away even those who go to the theatre prejudiced against him.

—Howard Reynolds seems to have created a good impression by his performances on the cornet at the recent Covent Garden promenade concerts. The cornet seems to be a popular solo instrument everywhere.

—The death of Pierre François Wartel, aged seventy-six years is announced in Paris. He was an excellent teacher of singing. Mme. Nilsson and Mme. Trebelli having been pupils of his, and was formerly a tenor at the Grand Opera.

—J. B. Poznanski, the well-known violinist, recently performed at a Covent Garden promenade concert part of Vieuxtemps' "Grand Concerto." He was praised for his firm tone but not power, while his intonation was considered generally satisfactory.

—Ella Lemmens continues to make a good impression in London by her singing. Her voice is said to be round and full in quality, and managed with facility; shakes, whether high or low, and other bravura ornamentations being taken with ease and exactitude.

—A French journal gives the monthly stipend of the chief artists of the Paris Opéra Comique. M. Talarzac, 6,000 frs.; Mlle. Isaac, 5,000; Van Zandt, 5,000; Nicot-Bilbaut, 4,500; M. Nicot, 3,000; M. Stéphane, 3,000; Taskin, 2,500; Bertin, 2,500; Herbert, 2,500; Fugère, 2,200; Mouliérat, 1,000; Merquillier, 1,000; Cabalet, 1,000.

—*La Musique Populaire* gives a portrait and short biography of Mme. Marchesi, once a well-known cantatrice and now a renowned teacher of singing located in Paris. The list of her pupils includes the names of such eminent singers as Etelka Gerster, Ilma de Murska, and Gabrielle Krauss; she has also trained many successful teachers of her own method.

—Sims Reeves recently took a sudden fit and sang at a church service in York Minster. The beauty of tone of the organ decided him to act in this unusual manner. He rendered from the "Messiah" the numbers "Thy rebuke," "Behold and see," "He was cut off," and the aria, "But thou didst not leave." Of course, he was listened to in the cathedral with breathless interest.

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## MUSIC AND THE DRAMA IN NEW YORK.

## GLEANINGS OF THE WEEK.

## MUSICAL.

## CHICKERING HALL.

Miss Thursby, the prima donna, gave a concert on Monday evening, October 2. It was the first of the season at the above named hall, and brought out a gay and fashionable assemblage. The stage was prettily and tastefully decorated with various flowers. Maurice Strakosch accompanied Miss Thursby; the other artists were accompanied by Mr. Colby, viz.: Miss Winant and Signor Ferranti; Maud Morgan and the New York Philharmonic Club also took part in the concert. The first piece on the programme was a Haydn selection, played as well as usual by the Philharmonic Club. Miss Winant followed by rendering Beethoven's "In Questa Tomba" in good style, and deserved the applause bestowed upon her. As an encore she sang, "Welcome, Sweet Spring-tide." Upon the appearance of Miss Thursby, a hearty reception was given her, a tribute of respect and appreciation as deserved as in good taste. She rendered as her first selection a song by Mozart, "Phillis an das Clavier," produced for the first time in America. Besides this she gave a vocal arrangement of one of Chopin's mazurkas, a "Tarantelle" by Bizet, a Swedish melody, &c. In all of them she displayed her usual refinement, and although she was not in the best voice, she produced a pleasant impression upon those around her. There is scarcely any change perceptible in her style, and those who had heard Miss Thursby before were just as much pleased as ever. Whether her selections were the best possible for her debut this season, is a matter for doubt, Miss Winant's singing was excellent throughout the evening, while Miss Morgan's harp-playing pleased as usual in two of her hackneyed selections. Signor Ferranti, in Giorza's "Mora," caused great merriment, and had to perform again, his humor keeping the house in continual laughter. The Philharmonic Club's playing deserved much praise, and its selections were much enjoyed.

At the second concert given on Wednesday evening, the 4th, Miss Thursby sang the "Spinning Wheel" and "Jewel Song" from "Faust" (as an encore, "Twas within a mile of Edinboro' Town"), Liszt's song, "Die Lorli" (as an encore an English ballad), and a Spanish song, "La Habanero," arranged by Mme. Viadot (and as an encore, another English ballad). She displayed the same excellencies for which she is noted, a sweet, true voice, with simplicity of delivery and some natural expression. She was far better in her ballad selections than in the other pieces, and she should by all means stick to them when either singing in public or private. She was most cordially received by the large audience present. The Philharmonic Club played a "Minuet," by Schubert; "Italian Traveling Sketches," by Krug, and a "Serenade" by Maszkowski, and as an encore to it Ardit's "L'Ingénue." The club also played with effect Bilse's "Spanish Melodies." Miss Winant gave Mattei's "Non Torno" and Tour's beautiful and effective song, "Because of Thee," and as encores, Wallace's "Cradle Song" and an English ballad. Miss Morgan gave on the harp two pieces, one by Parish Alvaro, the other by Oberthur. Both Miss Winant and Miss Morgan's performances were artistic and enjoyable.

The third and last Thursby concert was given on Saturday afternoon, there being an unusually good attendance. Miss Thursby gave "Una voce poco fa," from Rossini's "Barbiere," a scene from "Lohengrin," &c. She was in good voice and rendered her selections with the charm and refinement she possesses in so great a degree. Her ballad singing is especially excellent. After a tour of some weeks she will again appear here at the New York Philharmonic concert, November 6. She had the same artistic assistance as at the two previous concerts, and it is needless to say it was of a high order. Maurice Strakosch accompanied Miss Thursby in a delightful manner.

## BROOKLYN ACADEMY OF MUSIC.

On Friday night, the 6th, Emma Thursby appeared before a large audience, which received her as an old friend. The concert was made up of the same pieces as were performed at the first concert given in Chickering Hall, Monday, the 2d, with the exception of one or two pieces given at the second (Wednesday, the 4th) concert. It need only be said that few singers have been more enthusiastically applauded than was Miss Thursby after her rendering of the "Jewel" song from "Faust," and while the applause continued she was presented with a floral spinning-wheel composed mainly of tube roses. The rest of the assisting performers were also accorded a hearty welcome, and gave general satisfaction in the interpretation of their various selections.

## GERMANIA THEATRE.

A large and enthusiastic audience gathered on Monday evening, October 2, to welcome Marie Geistering back again to this country. She appeared as *Vladimir* in the popular opera of "Fatinitza," and scored her usual triumph. The floral offerings were abundant, and proved the popularity of the favorite actress. She sang and acted with the vim so natural to her, and throughout the work drew forth strong applause. Herr Schütz was the *Julian* (the newspaper correspondent), and achieved a good success. He is a spirited actor and possesses an excellent baritone voice. A new song,

composed for and dedicated to Herr Schütz, by Strauss, called "Die da," was introduced by him in the second act, and made a hit, as much on account of the words as music. As *Isset Pacha*, Herr Link was very good, and his reception was thoroughly well merited. He was encored again and again. Fräulein Seebold, as the *Princess*, received also a cordial welcome from the audience, besides numerous floral offerings. She gave her rôle very effectively. Both Herr Schultze, as the *Count*, and Herr Schmidt, as *Sergeant Steipmann*, deserve more than a passing mention. The chorus and orchestra were good and the costumes effective. Herr Nowak's conducting was thoroughly efficient.

On Thursday evening, the 5th, a large audience gathered to hear Geistering play in the musical comedy "Durchgegangene Weiber." Geistering's efforts were enthusiastically received, and it is certain that as the servant girl *Lina* she achieved a decided success. Her songs were delivered with much spirit and effect, and brought down the house. Herr Link, as *Renntier*, the newspaper reporter, was in every way excellent and divided the evening's honors with Geistering. He kept the audience in a roar of laughter. The supporting cast was good and included Herr Meyer, as *Bernard Heidenreich*; Fräulein Mellner, as *Betty*; Fräulein Habrich, as *Susanne*; Herr Schultze, as *Hummel*; Herr Wichert, as *Meyers*; Herr Smith, as *Kayser*; Herr Junker, as *Peter Deidenreich*.

## GRAND OPERA HOUSE.

"The Bohemian Girl" was the opera chosen to open Mr. Strakosch's season of English opera on Monday, October 2. The audience was larger than could have been expected, but the performance was quite fair in many respects and pleased all those present. The familiar "airs" were all loudly applauded, and served to prove that what is well known has always a latent drawing power. Miss Van Arnheim, who made her debut in English opera, displayed a fair voice of some culture. It is not a very telling voice, although her high notes are good. She acts in a very amateurish manner. J. Perugini, the *Thaddeus*, merited a certain amount of praise, as also did Mr. Connell, the *Devilshoof*. Mrs. Seguin, as the *Queen*, was eminently satisfactory and was received as a popular favorite. The scenery was good, but the orchestra not good enough.

On Tuesday night, the 3d, "Fatinitza" was given to a pretty fair audience. Upon the whole, the opera was but indifferently rendered, and but for Mrs. Seguin, as both *Vladimir* and *Fatinitza*, and Mr. Connell, as *General Kantshakoff*, the rendering would have been quite unsatisfactory. Letitia Fritch, as *Princess Lydia*, was rather weak, but sang the air in Act Third quite well and received an encore. Mr. Morgan, as *Julian*, was good, but Vincent Hogan was not successful as *Isset Pacha*. The scenery was very good, but the audience made very little demonstration.

"Carmen" was given on Wednesday evening and attracted a large audience. The cast was generally good, but the performance, as a whole, was only an average one. Both the chorus and orchestra performed their respective parts very well, while the scenery was superior to that generally seen. As *Don José*, Signor Perugini was not seen at his best, his personation being weak and lacking in character. Mrs. Seguin-Wallace made a good but not strong *Carmen*, while George Sweet did excellently as *Pescamillo*. Letitia Fritch, as *Michaela*, deserved praise, more, however, for her singing than acting. Altogether, the performance lacked spirit.

## FIFTH AVENUE THEATRE.

The production of Solomon and Grundy's two-act comic opera, "The Vicar of Bray," took place on Monday evening, the 2d. Mr. Solomon conducted the work himself. The libretto is very good, and when well known will be far better appreciated than it was on the first performance. The music is not so good as that found in "Billee Taylor." There are many reminiscences that crop up everywhere throughout the work, which tell of rapid composition and a retentive memory. The orchestration is not very skillfully done. The story turns upon the history of "Sanford & Merton," as related by Mr. Day, and Mr. Grundy has used the original idea to ridicule the contest that has been going on in England between High and Low Church. He touches upon the recent attempt to bring the stage and the church into closer relationship. Of course, a lot of matrimonial business is brought into the play, and the usual assorted couples are formed and united at the end. The story is somewhat intricate, and the characters introduced are the *Vicar of Bray*, Harry Allen; *Tommy Merton*, George Olmi; *Rev. Henry Sandford*, L. Cadwallader; *Bedford Rowe*, Harry Brown; *Dorothy*, Marie Jansen; *Nelly Bly*, Edith Bland, and *Mrs. Merton*, Jennie Hughes. Mr. Allen interpreted his rôle with much ability, although his voice is now the worse for wear. Mr. Cadwallader created a good impression by his rendering of his part, singing quite well throughout the evening, and skillfully identifying himself with the supposed character of the sanctimonious curate. Mr. Olmi made a good *Tommy Merton*, while Mr. Brown rather failed to make a right creation of his part. Miss Jansen deserved much praise for the manner in which she personated *Dorothy's* part. She sang generally well and acted with spirit. Miss Bland was fair in her part as well as Miss Hughes, who gave the widow's rôle with much humor and slyness. The choruses were generally given with much spirit, while the scenery and costumes were quite effective, creating a good impression upon the audience. "The Vicar of Bray" did not create a strong impression, and

will hardly become as popular as many other works of a similar character.

## STANDARD THEATRE.

Last week there was a change of cast in the opera "Les Manteaux Noirs." An exchange of parts between Mr. Ryley and Mr. Wilkinson was made, Mr. Ryley assuming the rôle of the *Grand Chamberlain*, formerly played by Mr. Wilkinson, and the last named gentleman playing the *King Consort*. Mr. Ryley did not succeed in raising his new part to any prominence, and was rather a disappointment. He sang and acted with care, but never rose above a certain mediocre level. Mr. Wilkinson, on the other hand, showed to good advantage in his new character, and, in his case, the change was evidently made for the best. The rest of the performers were the same as when the work was first brought out. "Les Manteaux Noirs" seems to have taken a good hold upon the public.

## HAVERLY'S FOURTEENTH STREET THEATRE.

On Monday, October 2, "The Merry War" was performed. The audience was of only moderate size, and listened to the Norcross Opera Company with some listlessness. Jennie Reifferth, as *Artemesia*, made a fair impression, but the rest of the cast did nothing very brilliant. Amy Gordon was the *Violetta*; Lithgow James, the *Umberto Spinola*; W. F. Fitzgerald, the *Marquis*; Max Freeman, the *Balthazar Groot*.

## DRAMATIC.

## WINDSOR THEATRE.

Joseph Murphy appeared last week in his new Irish drama, "Shaun Rhue," at the Windsor Theatre before an audience that crowded the house. The piece is replete with sentiment and fun, and it was received with every demonstration of approval.

## NIBLO'S GARDEN.

A very large and enthusiastic audience filled Niblo's Garden on Monday, October 2, to witness "Around the World in Eighty Days." The scenery is nearly all new, some of the sets being very fine. The ballet led by Mlle. Turri was, as usual with the Kiralfys, in admirable trim, and the various dances and processions were executed with finish and beauty. W. F. Clinton gave a neat representation of *Phineas Fogg*, while G. R. Edson was a good *passerpartout*. The performance was a smooth one, and the audience applauded every point in the play.

## MOUNT MORRIS THEATRE.

"Uncle Tom's Cabin," handsomely mounted, and presented in a pretty play house, was enjoyed by a large audience in Mount Morris Theatre last week.

## HAVERLY'S BROOKLYN THEATRE.

"Viva," Leonard Grover's new play, was given at Haverly's Brooklyn Theatre last evening before an audience which thoroughly appreciated the efforts of Alice and Louis Harrison. The lively scenes at Coney Island and other numerous incidents with which the sketch abounds were produced with good effect, and the singing and dancing of the Harrisons won many recalls.

## HAVERLY'S FOURTEENTH STREET THEATRE.

"The Merry War" was given all of last week at Haverly's Fourteenth Street Theatre by the Norcross Company. Jennie Reifferth, as *Artemesia*, deserves a word of praise. Amy Gordon was *Violetta*; Lithgow James, *Umberto Spinola*; and W. F. Fitzgerald, the *Marquis*. Max Freeman's presentation of *Balthazar Groot* is modeled after that of Herr Adolphi.

## BROOKLYN PARK THEATRE.

Robson and Crane were greeted by a large audience at the Park Theatre on October 2, when they presented Boucicault's comedy, "Forbidden Fruit." The drollery of the popular comedians was brought out with full force and effect by the admirable support accorded by the company. Sadie Bigelow, as the irrepressible *Zulu*, *Belle of the Circus*, was pretty and vivacious. The legal fraternity, which was largely represented, laughed loud and long at the attorneys-at-law, *Dove* and *Buster*.

## PARK THEATRE.

John T. Raymond played all of last week at the Park Theatre in "Fresh, the American," to a crowded house. The comedy and the star were received with a similar amount of enthusiasm to that which was shown when the piece was originally produced here. The comical situations and humorous dialogue were heartily applauded. Stella Boniface gave a very satisfactory representation of the part of *Erema Almi*, the rôle formerly played by Laura Don. The remainder of the cast was fair, and the piece was well put upon the stage.

## THE THALIA.

Frau Gallmeyer received an effusive welcome at the Thalia Theatre on Monday evening of last week, when she made her debut before an American audience. The house was crowded. The fair artiste has a pleasing stage presence, graceful manners, more vivacity than is generally allotted to her country-women and capital powers of mimicry. The stage was set for a room, and she first took the rôle of a comic story teller. The feature of the programme was her appearance in the travesty, "Sarah und Bernhardt," in which she assumed the rôle of a young Viennese smitten with a desire to emulate the acting of the French artiste. Frau Gallmeyer was received with loud applause when she appeared with a blond wig made up à la Bernhardt, a pair of the long gloves introduced here by that lady and what to the masculine eye appeared a fac-simile of the ravishing white lace dress worn by her in "Camille." The stride of Bernhardt, her peculiar twist of the head and rolling of the eyes, her



play with the fan, her manner of seating herself upon a sofa, and other mannerisms were cleverly imitated. Frau Gallmeyer was very ably seconded by Herr Teweke. The text of this sketch is macaronic, the last scene of "Camille," as given by Bernhardt, being played in French by the leading artists, with occasional lapses into the vernacular German at critical points, producing a comic effect. There was no consistent imitation of the French artiste—it was all broad travesty. In the opening comedietta, "A Delicate Mission," and in another, with which the entertainment ended, Herr Teweke displayed talent of a notable order for light comedy, and won a high place in the esteem of his audience.

### Operatic, Choral, Orchestral, &c.

#### AT HOME.

Colonel Mapleson, with his troupe, has arrived in the city. Performances commence on Monday next.

Max Bruch's fine cantata "Odysseus" will probably be produced during the ensuing winter by the Liederkreis Society of this city.

Gilmore with his band opened the Star course of performances at Philadelphia on Monday last, October 9. His selections were admirable and were most effectively interpreted.

R. S. Poppen, the Professor of Music, St. Louis, has organized an oratorio society. He has gathered together a number of the best singers in the city, and has commenced rehearsing Mendelssohn's oratorio of "St. Paul."

The "Messiah" will be performed at Christmas by the Brooklyn Philharmonic Society. The following named artists have been selected to take part therein: Mrs. Osgood, Emily Winant, George Werrenwrath, and J. F. Finch.

Heinrich Hoffman, the well-known German composer, has written for the New York Philharmonic Club a "sextet" in four movements for flutes, violins, viola and cello. The work will be played at one of the club's forthcoming concerts.

The Milwaukee Musical Society has published its programme for the season 1882-83. It will perform Cherubini's "Requiem Mass," in C minor, Schumann's "The Pilgrimage of the Rose," Brahms' cantata "Naenie," and other better known works.

The Apollo Club, Boston, give its first concert in December. A good programme has been prepared for this concert, and those which are to follow. At the first performance will be rendered a work by Robert Schumann, called "Mila," also Hiller's "Easter Morning," and part of Wagner's "The Apostle's Love Feast."

On Saturday last, the 7th, the first concert of the second season of the Boston Symphony Orchestra was given, Georg Henschel being the conductor. The programme embraced Rubinstein's new symphony in G minor, performed at the last Philharmonic concert here. During the season, Mr. Henschel will give symphonies by Brahms, Bruch, Dvorak and others, besides those of the old masters. Beethoven's nine symphonies are to be performed complete.

#### FOREIGN.

M. Widor is engaged on a three-act opera destined for the Paris Opéra Comique.

It is stated the subject of Frederic Clay's cantata for the Leeds Festival, will, probably, be "Sardanapalus."

At the Civic Theatre, Cagliari, will be presented the coming season a new opera by Dessy, entitled "L'Usuraio;" libretto by Felice Ude.

Finally has been set the day for the inauguration of the Bellini monument at Catania. The splendid festivities will follow on November 28.

The season at La Scala has been the most unprofitable one known for a great many years. Can it be that Italian opera is dying out in its own land?

Bolto's "Mefistofele" is to be performed for the first time in French at the Monnaie Theatre, Brussels. Success for it is expected by the management.

Florence journals say that a choral society is to be formed in Firenze, to be called "Guido Monaco," which will be under the conductorship of Mabellini.

At the Paris Opéra Comique will be performed an unpublished act of Félicien David's opera "Le Fermier de Franceville." The overture is complete.

The music school founded in Pesaro, according to Rossini's wish, was inaugurated this year, and the names of intending pupils have been entered from October 2.

"L'Etoile du Nord," with M. Maurel and Mlle. Dalti in the chief parts, was selected for the opening performance of the autumn season at the theatre of La Scala, Milan.

The Paris Opéra Comique reopened its doors on September 1 with "Le Pré-aux-Clercs." A new comic opera by Emile Jonas, "La Bonne Aventure," brought out at the Renaissance Theatre, is described as charming music.

It is stated by *Le Ménestrel* that Gounod's "Redemption" is to be given under the direction of the composer at the Opéra Comique, Paris, under the auspices of M. Carvalho.

Donations on behalf of the Birmingham Musical Festival which were received increased the total receipts to about \$76,000, with one exception the highest amount ever received at a Birmingham festival.

The Bishop Auckland Musical Society has its programme for the coming season. The rehearsals commenced on September 26, with Prout's new cantata "Alfred," under the conductorship of N. Kilburn.

According to the *Dresdener Nachrichten*, the "Grael Motive" in "Parsifal" is neither more nor less than the "Dresden Amen," as it is called, composed by old Johann Gottlieb Naumann, and still sung at numerous churches in Saxony.

Cherubino says in the London *Figaro*: The committee of the Festival Choral Society, Birmingham, resolved, as a tribute of respect to Sir Michael Costa, to invite him to conduct a performance of his oratorio, "Eli," on October 12. Sir Michael has accepted, and in all probability some form of address will be made to him during the performance. At the ballot for chief soprano, Marie Roze had the largest number of votes, and will, therefore, be engaged to sing. As the recent festival will in all probability be the last Sir Michael Costa will direct, the committee thought the performance of "Eli" would be a very graceful compliment to the veteran conductor, who has been at the head of the festival orchestra since 1849.

### The Italian Opera Season.

THE following is Mr. Mapleson's official prospectus of the coming season of Italian opera at the Academy of Music:

ACADEMY OF MUSIC, NEW YORK—OPERA SEASON, 1882-83.

Mr. Mapleson has the honor to announce that the season will commence on Monday, October 16. In submitting the prospectus of the arrangements for the opera season, 1882-83, Mr. Mapleson feels himself singularly fortunate in having secured the services of Adelina Patti, who will arrive in New York during the latter part of this month, and forthwith appear in one of her most favorite characters, and continue to sing twice in each week during the entire season. The enormous expense incurred by this and other engagements naturally necessitates an increase in the price of the subscription, but Mr. Mapleson firmly believes such increase will be cheerfully accorded him by his patrons and the public at large. As will be readily noticed, several other most important engagements have been entered into. Negotiations are also in progress with the celebrated prima donna, Mme. Albani, who, Mr. Mapleson hopes, will make her *réentrée* during the second portion of the opera season. The new comers, on whom Mr. Mapleson places great reliance, will appear in due course and submit their talents to the judgment of the American public.

PRIME DONNE, SOPRANI E CONTRALTI.

Adelina Patti (her first appearance), Filomena Savio (her first appearance), Paolina Rossini, Mme. Dotti, Olga Berghi (her first appearance), Sofia Scalchi (her first appearance), Mme. Galassi, Mme. Lablache, Mlle. Valerga, Mlle. Lauri and Laura Zagury (her first appearance).

TENORI.

Signor Ravelli, Signor Bioletto and Signor Clodio (his first appearance), Signor Mierzewski (his first appearance), Signor Rinaldini and Signor Nicolini (his first appearance).

BARITONI.

Signor Lherié (his first appearance), Signor Caravatti (his first appearance), and Signor Galassi.

BASSI.

Signor Ronconi (his first appearance), Signor Monti, Signor Corsini, Signor Costa and M. Durat (his first appearance).

The orchestra and chorus, which have given such satisfaction in the past, have been still further improved. Director of the music and conductor, Signor Arditi; maestro al pianoforte, Signor Rasori; maestro di coro, Signor Zarlino; solo harp, Mme. Sacconi; suggeritore, Signor Gilardi; maestro di ballo, Signor Francesco; scenic artist, Mr. Fox; property master, Mr. Bradwell; perruquier, Signor Migliotti; costumier, Mr. Coombes; costumiere, Mme. Isala; armorer, Mr. Belasco; music librarian, Mr. Wilson; stage manager, M. Dubreuil; régisseur, W. Parry; première danseuse, Malvina Cavalazzi.

The successful production last season of "L'Africaine," "Ernani," "William Tell," &c., are fresh in the minds of the supporters of the opera, and in order to lend as much variety to the already extensive *répertoire*, it is proposed to produce the following operas. Donizetti's opera:

LUCEZIA BORGIA.

Gennaro.....Signor Ravelli  
Duca Alfonso.....Signor Galassi  
Rustighello.....Signor Rinaldini  
Liverotto.....Signor Bioletto  
Asolfo.....Signor Clodio  
Petrucchi.....Signor Costa  
Gazella.....Signor Ronconi  
Vitelozzo.....Signor Corsini  
Maffio Orsini.....Mme. Scalchi  
Lucrezia Borgia.....Filomena Savio  
Rossini's grand opera:

SEMI-AMIDE.

Assur.....M. Durat  
Idreno.....Signor Clodio  
Orore.....Signor Ronconi  
Arsace.....Mme. Scalchi  
Semiramide.....Adelina Patti

Meyerbeer's opera:

ETOILE DU NORD.

Caterina.....Adelina Patti  
Production of "Le Prophète," with entirely new scenery (by Magnani), costumes, armor and appointments.

LE PROPHETE.

Fides.....Mme. Scalchi  
Bertha.....Mme. Dotti  
Count d'Oberthal.....M. Durat  
Jonas.....Signor Clodio  
Mathison.....Signor Costa  
Laccaria.....Signor  
Jean de Leyden.....Signor Mierzewski

Selections will also be made from the subjoined extensive *répertoire*: "Roberto il Diavolo," "La Traviata," "Il Barbiere di Siviglia," "Les Huguenots," "Le Nozze di Figaro," "Lucia di Lammermoor," "Don Giovanni," "Don Pasquale," "Rigoletto," "La Figlia del Reggimento," "Talismano," "Marta," "La Favorita," "Ballo in Maschera," "La Sonnambula," "Faust e Margherita," "Il Trovatore," "Il Flauto Magico," "I Puritani," "Der Freischütz," "Dinorah," "Lobengrin," "Carmen," "La Forza del Destino," "Ruy Blas," "Linda di Chamouni," "Aida," "Mignon," "Mefistofele," "Guillaume Tell," "Fidelio," "Ernani," "L'Africaine."

The season will commence on Monday evening, October 16, on which occasion will be performed Bellini's opera, "I Puritani." Laura Zagury. (Her first appearance.)

The subscription will consist of thirty nights. The office of the Academy of Music is now open to receive applications for subscriptions, under the direction of Mr. Arment, to whom all communications are to be addressed. Applications by letter will be attended to according to priority. The box office will be open for the sale of tickets for the nightly representations on and after Wednesday, October 11, between the hours of nine and five, under the direction of H. Perry. London, October 1, 1882.

### Progress.

WHEN speaking of Western railroad enterprise, it is common to mention the Chicago, Burlington and Quincy as a familiar example. Starting in 1849 as the "Aurora branch," with only 13 miles of road, from Aurora to Turner Junction, on the line of the old Galena road, it continued, like a great insect stretching out its antennae, as settlement and civilization advanced, till in 1854 it owned a line from Chicago to Galesburg, 164 miles. Now, in 1882, since it has come into possession of the B. and M., in Nebraska, and completed its Denver extension, it has over 4,000 miles and is one of the most important of the great systems of the United States. It runs through the oldest and richest sections of the great West, and is among railroads a regular "king pin." In its steel embrace, Chicago, St. Louis, Peoria, Burlington, Keokuk, Rock Island, Hannibal, Quincy, St. Joseph, Kansas City, Atchison, Omaha, Council Bluffs, Lincoln and Denver "glitter like a swarm of fire-flies tangled in a silver braid. As for the business of the road it has never had less than its share, and generally far distances its competitors. Nor is this true only of freights, for the handling of which its multitudinous direct lines give it special prominence and advantage, but traversing, as it does, a beautiful and interesting country, and furnishing as fine an equipment as is to be found in the world, its passenger business is very heavy.

The traveler will find it to his advantage, both in the matter of comfort and scenery, to patronize this line, and now while the great Exposition is in progress at Denver, could a better trip be planned than one of the new Denver extension, to that queen of our pioneer cities?

### Briefs and Semi-Briefs.

....Madeline Schiller, who has been spending the summer at Richfield Springs, is in town for the season.

....The West Street Concert Hall, at Brighton, England, has been destroyed by fire. The loss is \$225,000.

....The Thalia Theatre Company is playing this week at the Germania Theatre, Philadelphia, in "The Merry War."

....The usual concerts were given on Sunday evening at the Metropolitan Alcazar and Koster & Bial's.

....Augusta Roche has been re-engaged by Mr. Carte, and will appear in Gilbert and Sullivan's new opera.

....Theodore Thomas will commence his course of instruction in the sight-reading department of the New York College of Music on the 17th inst.

....The Wilbur Opera Company was in Philadelphia last week, and gave "Olivette," "The Mascotte," and "Patience," to fair houses.

....The "Queen's Lace Handkerchief" will be given at the Casino on the 16th. Mme. Cottrelly and Signor Perugini are to play the chief characters.

...."The Merry War," by the frequently reconstructed Norcross Opera Company, will be given at Haverley's Fourteenth Street Theatre all this week.

....There were no performances of "Patience" by Braham and Scanlan's Juvenile Opera Troupe at the Bijou Theatre last week. They will probably be given later in the season.

....Charles E. Pratt has been engaged to accompany Christine Nilsson on her concert tour throughout the country, commencing in Boston on the 1st of November.

....Gilbert & Sullivan's "Sorcerer" is announced for the 16th inst. at the Bijou Opera House. The cast will include Lillian Russell, Laura Joyce, John Howson and Digby Bell.

....The Mozart Musical Union, a well-organized amateur orchestral society, has resumed its regular rehearsals under the direction of Mr. Franciulli, at 44 West Fourteenth street.

....M. Lazare, of this city, has written a comic operetta which is to be performed soon at the Alcazar. It is called the "Grand Duke of Tulifad," and is said to be an amusing work.

...."Boccaccio" was given at the Germania Theatre on Monday evening, and on Thursday Lecocq's new opera, "Trompette," was produced for the first time in this country. It has been adapted for the German stage by F. Zell. Marie Geistering took the leading part in both operas.

....The production of "Billee Taylor" on Monday evening last, at the Fifth Avenue, by the Barton Company, was under the personal supervision of the composer and author, Solomon and Stephens. Mr. Solomon led the orchestra, and Mr. Stephens personally managed the stage. The cast included Vernona Jarbeau, Marie Jansen, Rose Chappelle and Jennie Hughes, and Brocolini, W. H. Seymour and Harry Brown. New songs and features were introduced, including



the Girards, who made a great hit in London and recently at the Alcazar.

....During the winter the Scanlan Miniature Ideal Opera Company will play at the new Casino. "Billie Taylor" in a juvenile dress will be produced, besides the ever popular "Patience."

....Rehearsals of the chorus for Planquette's new comic opera, "Rip Van Winkle," have commenced at the Standard Theatre. The music is said to be very pretty and likely to become popular.

....Edmund Neupert, a Norwegian pianist and composer, who comes to this country with considerable prestige, is to make his debut at Chickering Hall to-night. He will have the assistance of a number of competent performers.

....It is positively stated that the new Casino will be opened on the 17th inst. with the opera "The Queen's Lace Handkerchief." The work has been under constant rehearsal, and promises to be a bright and pleasing addition to the stage.

...."Les Manteaux Noirs" is doing finely at the Standard. The New York cricket associations occupied four boxes at the theatre on Monday evening in order to "do the polite and proper caper" to the Australian eleven to see "Les Manteaux Noirs."

....The Ninth Regiment Band, with Arbuckle as leader and soloist, gives concerts every afternoon and evening at the recently opened American Institute, and on Wednesdays and Saturdays G. W. Morgan will perform on the large organ, accompanied by the orchestra.

....Mount Morris Theatre, Harlem, just opened, will be visited by the following opera companies during the coming season. The Philadelphia Church Choir Company, Carleton's "Merry War" Company, Emma Abbott Company, and the Strakosch English Opera Company.

....Judge Barrett, of the Supreme Court, on last Saturday granted an attachment against the property in this State of Alice Oates, the actress. The writ was granted in a suit brought by James A. Blanchard to recover \$200 legal fees, and on the ground that defendant was about to leave the State with intent to defraud her creditors.

....The Boston English Opera Company closed their engagement at Tony Pastor's Theatre on last Saturday evening, and presented "Donna Juanita" on last Monday evening and during the week at the Metropolitan Alcazar, the new style of entertainment which has recently held the boards of that place of amusement not having been a financial success.

....Henrietta Beebe is engaged to sing the solo soprano part in the "Messiah" five times during next Christmas week. Among these engagements is that of Dr. Damrosch for the Oratorio Society. Annie Louise Cary-Raymond, who has retired from the stage, intends to sing at one concert of Miss Beebe's during the season, as a special compliment to her friend.

....Maurice Grau intends to give Offenbach's posthumous opera, "Les Contes d'Hoffmann," at the Fifth Avenue Theatre, on the 16th inst. For this performance preparations are being made, which include the first appearance of Marie Derivis, the return of M. Capoul, M. Maire's first appearance, a chorus of eighty members, and an orchestra of forty musicians.

....The Eisteddfod will be held in this city on Christmas Day as usual, and the committee in charge of the arrangements has selected Robert Lewis as chairman to succeed Dr. Bevan, late of the Brick Presbyterian Church. The musical portion of the programme this year is unusually attractive, the leading subject for competition being selections from the oratorio, "St. Paul," for which a prize of \$400 is offered—competition limited to choirs numbering from 75 to 100.

....The W. H. Stanley Concert and Opera Company, presenting, as the name of the combination implies, either light operas or concert programmes, will appear in the smaller towns of the New England circuit during the season, as well the larger cities. Many engagements are already booked. The company includes Emma Tuttle, formerly of the Ideal Opera Company, soprano; Sara Peakes, contralto; W. H. Stanley, tenor, and F. D. Jewett, baritone, with pianist and director, Walter G. Ingalls.

....At a recent meeting of the New York Philharmonic Society resolutions were passed as a tribute of respect to the memory of Theodore Eisfeldt, referring to his "admirable character as a man, his excellence as an accomplished musician and a conductor, and recording the value of his talents, his services in the cause of music, and his efforts in the Philharmonic Society." The resolutions were signed on behalf of the society by Edward Boehm, George Matska and Samuel Johnson.

....The following is the list of the people composing the Wyndham Opera Company, who will appear at the Union Square Theatre under the management of Brooks & Dickson, commencing October 30: Mrs. Wyndham and Mrs. Phelps, Miss Wyndham, Rose Saker, Mary Rorke, Florence Chalgrove, Emily Vining and Noreys, Charles Wyndham, William Blakely, George Giddens, H. R. Treesdale, W. H. Day, H. H. Astley, H. Saker and Draycott. The prompter will be T. G. Richards. "Fourteen Days" will be the inaugural piece.

....Mme. Théon will remain at the Bijou this week only, with a change of opera nightly. The production will comprise "La Jolie Parfumeuse," "Les Cloches," "La Mascotte," "La Timbale d'Argent," and "Mme. l'Archiduc" follow.

....The Symphony Society's first rehearsal and concert will be given at the Academy of Music, November 3 and 4 respectively. The programme will comprise Beethoven's overture, "The Consecration of the House," and the symphony, "Eroica," and, for the first time in this country, the finale of the first act of Wagner's "Parsifal," which the composer has given in manuscript to Dr. Damrosch. In this work the society will have the aid of the male chorus of the Oratorio Society, the boy choirs of Trinity Church and St. Chrysostom's Chapel, and Mr. Remmert and Mr. Martin in the solo parts.

....Planquette's new opera, "Rip Van Winkle," which was produced at the London Comedy Theatre on last Monday evening, will receive its first American representation at the Standard Theatre on November 6. Arthur Rousby will make his first appearance here on this occasion, and Sallie Reber, who has recently joined Mr. Carte's company, will be seen in his opera. The cast has been arranged as follows: *Rip Van Winkle*, Mr. Carleton; the *Burgomaster*, Mr. Ryley; *Vedder*, Mr. Mansfield; *Knickerbocker*, W. H. Seymour; *Van Slauw*, Mr. Cadwallader; *Derrick*, A. Rousby; the *Captain*, Mr. Wilkinson; *Katrina*, Mme. Dolaro; and *Gretchen*, Sallie Reber.

### Obituary.

ADELAIDE PHILLIPS.

A CABLE dispatch received in Boston announces the death of Adelaide Phillips at the Hot Springs, in the South of France, where she had gone for the improvement of her health. The last advices represented her as gaining strength, so that her death was totally unexpected.

Adelaide Phillips was born at Stratford-upon-Avon, England, in 1823, and ten years after, on September 25, made her debut on the stage as *Little Pickle* at the Boston Museum. She subsequently appeared at Barnum's Museum, in this city, and was announced as "the child of Avon." Her first appearance in opera, in which she achieved her reputation, was at the Academy of Music, in this city, March 17, 1856, as *Asucena*, in "Il Trovatore;" she appeared in the same character in Paris, at the Italian Opera House in October, 1861, and the troubles of the poor gypsy mother never stood out so conspicuously as in her hands. In the Peace Jubilee in Boston, June, 1869, she was the leading contralto. That continuous and growing honors did not follow her magnificent successes must be attributed to her noble self-sacrifices in providing for and educating her six or seven brothers and sisters. She became a favorite from the moment of her debut, and was as successful as a concert singer as in opera, and as an actress always gave the rôles she sang a strong dramatic background. She was not only a true artiste, with great gifts, but a noble and a worthy woman.

### New Music.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

Ed. Schuberth & Co., New York City.

1. La Gazelle (new edition) .....(piano).....R. Hoffman.
2. Serenata alla Mauresque..... ".....Ernst Jonas.

No. 1.—This is a work of a very light structure, but quite pleasing in character. It affords excellent practice for playing rapid runs *pianissimo*, and altogether can be recommended to teachers as a useful and interesting piece. It is rather difficult to play well. The name is well chosen.

No. 2.—The chief subject is quite quaint and effective, but the secondary one is rather commonplace and scarcely in keeping with it. The work is, however, more interesting than Mr. Jonas' compositions generally are, and is, moreover, nicely written throughout.

Wm. A. Pond & Co., New York City.

1. In that far away land.....(song and chorus).....Everett L. Baker.
2. Ah! how sweet it is to love.....(song).....James Nuno.
3. Song of the Brook..... "..... ".....
4. Art thou an Angel?..... ".....Bezzini.
5. The Poor Sailor..... ".....Millotti.
6. Oh, turn to me, my love.....(romance).....E. Catenhusen.

No. 1.—For a song and chorus this piece may be called ambitious. There is not much of musical worth contained in it, but the melody is fair enough and the chorus quite well harmonized, except in one or two places. The words are of a quasi-religious character. Generally songs and choruses occupy three pages; this boasts of five.

No. 2.—Must be adjudged a labored work. It is not hackneyed nor original, but it will not make a good impression upon those who listen to it—certainly not at first. It shows a certain amount of knowledge and skill, which should have produced more satisfactory progeny. Compass, E flat to A flat—an eleventh.

No. 3.—Deserves praise for its general technical execution, but the conception of Tennyson's words is not one of the best, and herein lies the chief fault of the song. The melody is not one that is likely to take with singers or with the public, and the accompaniment, without being hackneyed, might easily have been made a trifle more characteristic. Compass, C to A—a thirteenth.

No. 4.—A most effective song, well conceived and well car-

ried out. There can be no doubt that good singers will make much of it. The music on page 5 and the climax on last page show the composer to be a composer of great talent, which Bazzini is. Some of his "string" compositions have been heard here, and have been adjudged full of charm. Compass, C to B flat—two octaves all but a tone.

No. 5.—This song has a good deal of character, and is well worked up to the end. Only meritorious singers will be able to make it effective and successful, but to such it can be recommended. Compass, D to F sharp—a tenth.

No. 6.—A nicely written and rather effective song. Original it is not, but recalls to remembrance several melodies, especially the first phrase, which strongly resembles the opening of the duet in "Rigoletto," "Veglia o donna." Baritone singers will find it, however, a good song to know. It was sung by Mr. Carleton in "The Merry War." Compass, D to F natural—a minor tenth.

### New Patents.

NOTE.—Copies of specifications of patents will be supplied from this office for twenty-five cents per copy.

- No. 263,282. Mechanical Musical Instrument.—Edwin H. Brown, Brooklyn, N. Y., assignor to the Tournaphone Music Company, Worcester, Mass.
- No. 263,295. Mechanical Musical Instrument.—James Morgan, Brooklyn, N. Y., assignor to the Tournaphone Music Company, Worcester, Mass.
- No. 263,329. Hinged Back for Piano Stools.—Joseph W. Flagg, Worcester, Mass.
- No. 263,503. Mechanical Musical Instrument.—George A. Fowler, Mount Vernon, N. Y.
- No. 263,667. Combined Music-Stand and Walking-Cane.—John G. Roberts, Morey, Nev.
- No. 263,787. Mechanical Musical Instrument.—Gustavus W. Ingalls, Worcester, Mass.
- No. 263,858. Pedal.—Lewis C. Clark, Worcester, Mass., assignor to Andrew H. Hammond, same place.
- No. 263,899. Reed for Musical Instruments.—James Baillie, Hamilton, Down street, Piccadilly, County of Middlesex, England. Patented in England December 30, 1881, No. 5,630.
- No. 263,900. Theatrical Scenery and Appliances.—William Hanlon, New York, N. Y.
- No. 264,027. Mechanical Musical Instrument.—J. Herbert Chase, Montreal, Quebec, Canada, assignor to Walter F. Abbot, New York, N. Y.
- No. 264,049. Piano-Lid Support.—Henry S. Tucker, Faulkner, assignor of one-half to Alexander Glover, Boston, Mass.

### Exports and Imports of Musical Instruments.

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Hull.....	1	100	..	..	..	..
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British West Indies.....	2	265	..	..	..	4
British Honduras.....	..	..	1	300	..	1,350
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Bremen.....	61	2,700	..	..	..	..
Amsterdam.....	2	150	..	..	..	..
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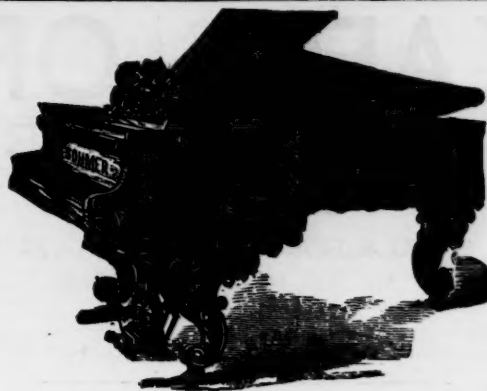
The *Echo* says Gounod's new oratorio, "The Redemption," will be given for the first time in London at the Royal Albert Hall on Wednesday evening, November 1. Engagements have been made with Mme. Albani, and nearly all the other artists who took part in the first performance at Birmingham; and it is hoped that Gounod will be able to come to London to conduct the performance himself.



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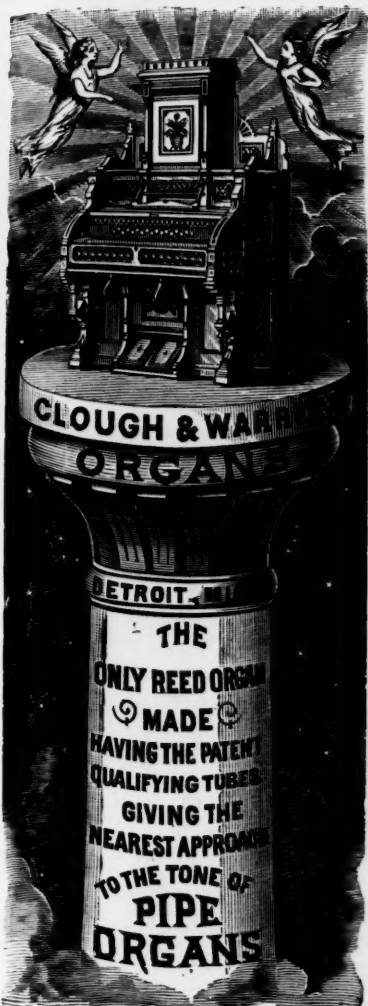
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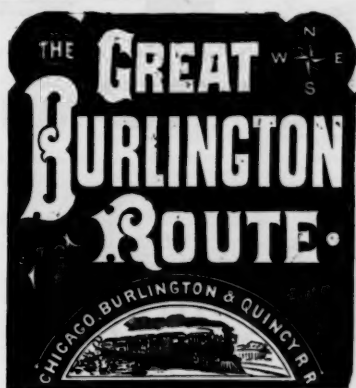
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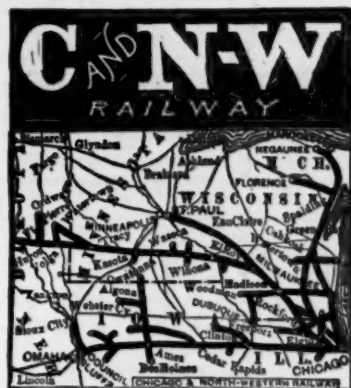
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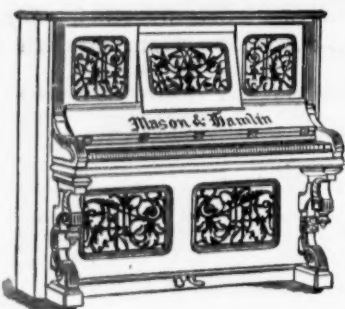
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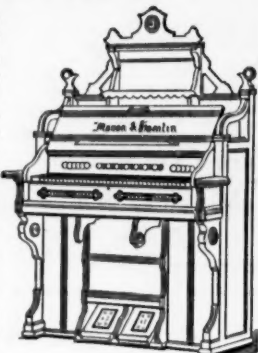
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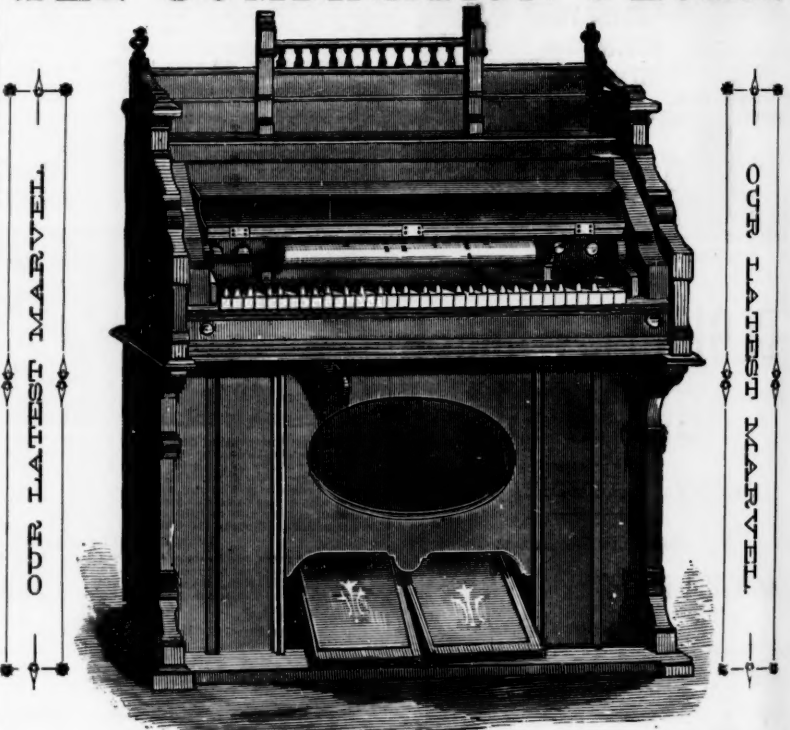
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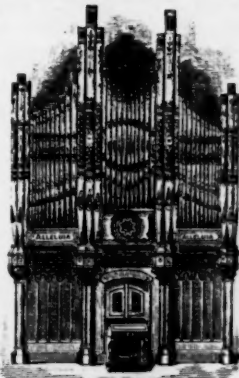
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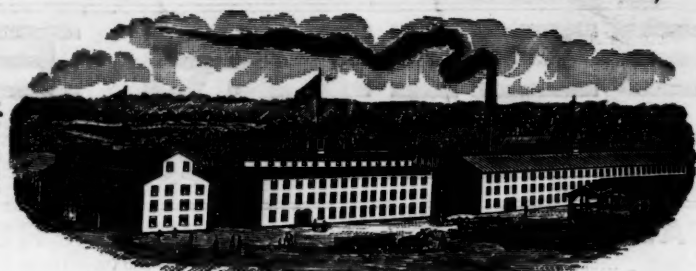
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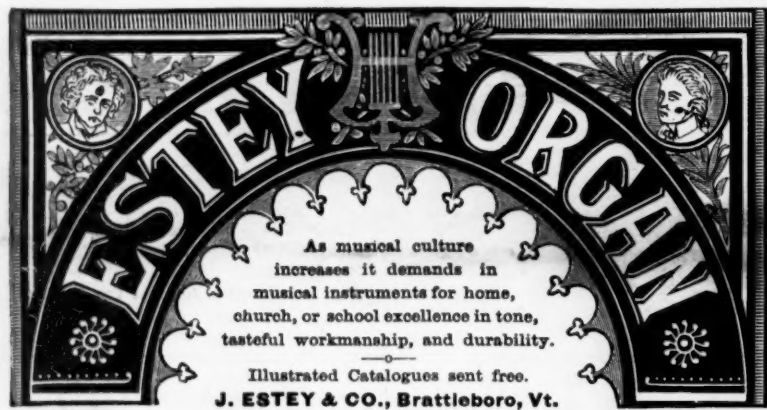
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